

1900-1901

Wb
E. DVL
Ex

WORCESTER ART MUSEUM

WINTER OF 1900—1901.

CATALOGUE OF PICTURES

FROM THE COLLECTION OF

THEODORE M. DAVIS, ESQ., OF NEWPORT, R. I.

GIULIO CAMPI.

1500—1572.

Italian painter, of Cremona. Of the so-called electric school.

1. Portrait.

See No. 21.

THOMAS GAINSBOROUGH.

1727—1788.

Famous English portrait and landscape painter.

His landscapes are not less gifted than his portraits.

2. Landscape.

FELIX ZIEM.

Contemporary French painter.

3. Sunset in Holland.

JAN HACKAERT.

1635—1699.

Dutch landscape painter.

4. Landscape. Figures by A. Van de Velde.

BARTOLOMMEO VIVARINI.

c. 1444—1499.

Italian, of the early Venetian school. He had that sense of color from first to last distinctive of the Venetian painters, and his pictures also possess dignity of form and severity of drawing. This last characteristic he is said to have owed to the study of Mantegna.

5. Madonna and child.

"The Vivarini, No. 5, is a fine example of the stately Madonna, and the effect of red with the gold background is very rich and pleasing."

BERNARDO LICINIO DA PORDENONE.

Called Licinio.

Painted between 1524 and 1542.

Italian, of the later Venetian school. He dealt in portraits and single heads, which were long attributed to his master and relative Pordenone.

6. Head of a woman.

ÉMILE VAN MARCKE.

Contemporary French painter of animals and landscape, pupil of Troyon.

7. Landscape with cattle.

"The Van Marcke, No. 7, gives us a beautiful group of cattle in sunlight."

CHARLES FRANÇOIS DAUBIGNY.

1817—1878.

One of the most noted French landscape painters and etchers. His landscapes have great dignity of composition and beauty of color and outline. Specially a painter of river scenes. His picture here shown was exhibited in Paris in a collection of 100 masterpieces.

8. The River Front.

See notes on Nos. 27 and 31.

FERDINAND BOL.

1611—1680.

Dutch painter, the oldest pupil of Rembrandt. The portraits of his later manner, of which the picture shown seems to be an example, are fine, taken in the fullest light.

9. Portrait of a lady.

"The portrait by Bol, No. 9, is noteworthy for the charming painting of the lace and the hands as well as of the head, and for the way in which the whole is enveloped in a golden light. The difficulty of giving this golden effect without making the picture look yellow is very great. It is given by introducing gray and pearly tones under a yellow glaze."

MICHAEL JANSE MIEREVELT.

1567—1641.

Dutch painter, chiefly of portraits. With a simple, truthful feeling for his subject he combines clear and warm coloring.

10. Portrait of a lady.

"Quite a different affair from the Romney is the portrait of a lady in brocade by Mierevelt, No. 10. Here the subject had very slender natural advantages. But the painter accepted her as she was, rendered her thin hands without flattery, and by taking her reddish yellow hair and her scarlet lips as a scheme of color, developed this scheme into a portrait of great splendor and attractiveness. Notice how the darker reds of the brocade are focussed by the light red of the bows and the fan, matching the lips, and how the golden of the hair is repeated in the gold bracelets and chain, both being echoed again by the flowers in the hair and relieved by the dark overdress and delicate white ruff. The picture is a masterpiece of color and composition."

BENVENUTO TISI DA GAROFALO.

Called Garofalo.

1481—1559.

Italian, of the school of Ferrara. The chief distinction of this school is color, though many of its members show careful

and noble drawing. (See No. 39.) The Ferrarese scheme of color is graver and cooler than the Venetian, but it does not lack depth, richness and purity. This school is marked by a love of landscape and also by the frequent use of elaborate architectural effects.

11. Adoration of the Shepherds.

GENTILE DI NICCOLO DI GIOVANNI MASSI.

Called Gentile da Fabriano.

Italian, of the early Umbrian school, born between 1360 and 1370, died 1428. His manner is said to have an affinity to that of Fra Anglico. (See No. 18.)

12. Madonna and child seated on a balcony.

JAN VAN DER HEYDEN.

1637—1712.

Dutch, called the Gerard Dow of architectural painters, combining in his pictures an unspeakable minuteness of detail with the perfect effect of a whole. The admirable and finely placed figures in his pictures are by Adrian Van der Valde.

13. A Street in Leyden.

MICHAEL JANSE MIEREVELT.

See No. 10.

14. Portrait of a lady.

"The other Mierevelt No. 14, is of a woman sober in attire, with a wise, half-mocking smile, as of one who looks at life, not unkindly, perhaps, but with more penetration than is comfortable for her neighbors."

FRANCESCO DI MARCO RAIBOLINI.

1450—1517.

Called Il Francia.

Italian, early a goldsmith and later master of the mint at Bologna, and celebrated for his dies for medals. The pictures of this "devout and excellent master" show gem-like color, grace and spiritual expression, and few painters have given greater sweetness and beauty to Madonna heads. He was also a master of portraiture.

15. Madonna and Child.

"A fine example of Francia. The loveliest face in the picture is that of the angel, whose smile is most attractive."

GIOVANNI BATTISTA MORONI.

c. 1520—1578.

Northern Italian painter, pupil of Il Moretto of Brescia. Celebrated as a portrait painter; at his best he ranks near Titian himself.

16. Portrait of an Abbess.

"The Old Abbess, by Moroni, No. 16, is interesting from her very homeliness. The face expresses such power and goodness that the eye lingers lovingly upon it as the soft shadow of the cap falls on the wrinkled old cheek."

EMANUEL MURANT.

1622—1700.

Dutch painter of buildings, which he preferred should be dilapidated.

17. The Old Castle.

Unknown follower of Fra Angelico.

Italian, 15th Century.

18. Madonna and Child.

Though this delightful picture does not profess to be by the hand of Fra Angelico himself, yet it so closely follows his methods and is so beautiful in itself that very much about the great master may be understood from it.

In his pictures are to be found exquisite finish, harmony of lines in composition and harmony of color, beauty of drapery, and clear, sweet color, delicate as spring flowers.

And beyond all these must be mentioned his power of expressing an intensity of religious feeling possessed by no other painter. Lessons in faith and examples in holiness were always the aim of his art, and his own life is recorded to have been entirely consistent with his teaching.

JAN VAN GOYEN.

1596—1656.

Dutch landscape painter. Water is a prominent feature in his pictures of his native land, and he first introduced that mode of treating the Dutch landscape, afterwards adopted by the great painters of the Dutch school.

19. Landscape.

GEORGE ROMNEY.

1734—1852.

English historical and portrait painter. His portraits of women are full of grace, distinction and sweetness.

20. Portrait of Mrs. Pole-Carew, who was Anne, second wife of Charles, Lord Somers.

"The Romney of Lady Somers, No. 20, is a most charming portrait of a true English lady. The face is full of sweetness and truth. One would like to claim her as a friend as she sits there in her simple summer dress, looking up with frank and earnest gaze."

JACOPO ROBUSTI.

1518—1594.

Called Il Tintoretto, or the dyer's boy.

Italian, a great master of the Venetian school. No painter has excelled him in nobility and grandeur of conception and in vigor of execution. He is famous as a portrait painter. But his works have suffered from a darkening of the colors owing to his use of a darkly colored canvas.

21. Portrait.

"The Tintoretto, No. 21, and the Campi, No. 1, are both noteworthy for their dignity of pose and the sobriety of their color. The Campi, especially, looks like a very real man, a scholar or a dignitary of some sort. Both have that unconsciousness of self, that quality of looking out at you, as from some strong tower, that is characteristic of the best portraits."

PIERRE MIGNARD.

1610—1695.

The chief French portrait painter of the 17th century. All the celebrities and all the beauties of his day sat to him.

22. Portrait of a Boy.

PERRE PUVIS DE CHAVANNES.

1824—1898.

French, almost entirely a painter of mural decorations in which he has achieved the grand style. Primitive simplicity of conception, pale, delicate colors, figures of great severity, give to his art a lofty distinction, a poetic charm. The splendid decorations of the stairway of the Boston Public Library are by Puvis de Chavannes.

23. Sleep.

"The Puvis de Chavannes, No. 23, is a fine example of the painter, who, untouched by the modern French craze for sensation and for painting the actual and the trivial, steadily maintains the ideal, the epic view of life. The picture is entitled 'Sleep.' In vain we ask 'who' and 'where' and 'why.' He merely shows us forms, old men, maidens, mothers with their babes, all heavy with slumber, while over their unconscious figures the moon casts her silvery light. They may be wanderers from a far country, perhaps to-morrow they will cross the sea. Perhaps they are weary with toil, a few implements of labor seem to suggest this. Yet after all, we are ashamed of our queries as

the one single idea expressed by the painter gains possession of us and we realize the beauty of sleep itself, sleep that is for all, trustful, restful natural sleep, watched over by the quiet moon and the faithful stars."

CONSTANT TROYON.

1810—1865.

French landscape and cattle painter.

24. The Windmill.

See Nos. 27 and 31.

SIR HENRY RAEBURN.

1756—1823.

Scotch portrait painter.

25. Portrait of Marion Gilchrist, wife of James Gilchrist, of Edinburgh.

"The Raeburn, No. 25, is a most noble portrait. The stately old lady, belonging to a generation which did not need supports for the back, sits erect and looks out with great dignity and sweetness. The mouth pressed together, the soft look of the old flesh, the eyes a trifle blurred and sunk away from the lids, are all touchingly rendered, and the black dress and soft enswathing white cap are strongly relieved by the fine red of the background."

JOHN CONSTABLE.

1776—1837.

Celebrated English landscape painter.

26. Hampstead Heath. Painted 16th Oct., 1821, for Mrs. Constable.

JULES DUPRÉ.

1812—1889.

With Corot (see No. 38), Rosseau (see No. 31), Diaz (see No. 30), Daubigny (see No. 8), Troyon (see No. 24), and

others, one of the famous group of painters known as the French landscape school of 1830. To all artists of the latter half of the 19th century this school has given new standards of color and method, new and lofty aims and ideals. It has taught them to seek for the poetic representation of nature, while at the same time they endeavor to give the actual truth of her endless moods and aspects. Dupré has been called the leader and thinker of this group of painters.

27. Landscape.

"The Dupré, No. 27, gives a fine effect of rolling, moving cloud scenery, though the landscape is painted much darker than we are accustomed to see since it has been the fashion to paint in the high key of actual daylight."

PIERRE MIGNARD.

28. Portrait of a girl.

See No. 22.

GIOVANNI BATTISTA MORONI.

See No. 16.

29. Portrait.

"A splendid rendering of a man is the large Moroni, No. 29. It is very simply treated with the plain, warm gray background Moroni loved so well, but you feel that the man himself in all the grandeur of his noble port and the rich simplicity of his attire, is there before you just as he was before his contemporaries several hundred years ago. Notice in this picture and in No. 16 the painting of the hands for which Moroni was celebrated.

NARCISSE VIRGIL DIAZ.

1808—1876.

Distinguished French landscape painter, born of Spanish parents in Bordeaux.

See notes on Nos. 27 and 31.

30. Landscape.

THEODORE ROUSSEAU.

1812—1867.

Among the great modern French landscape painters he is by some given the chief place, and no one of them surpassed him.

31. The Pasture.

"The Daubigny, No. 8, the Diaz, No. 30, the Rousseau, No. 31, the Troyon, No. 24, and the Corot, No. 38, all illustrate the triumph of the French school of 1830, in making beautiful and interesting pictures out of very simple elements. A bit of river scenery, a rolling plain, a cloud effect, any of these, if painted aright, may make a more companionable picture than some vast mountain peak or waterfall, which surprises us instead of putting us at our ease."

FRANCESCO GUARDI.

1712—1793.

Venetian, pupil of Canaletto and close follower of his master in style and subject.

32. Court of palace.

PAUL MOREELSE.

1571—1638.

Dutch. A good portrait painter. He is chiefly interesting as a forerunner of Rembrandt.

33. A monk.

ATTRIBUTED TO LEONARDO DA VINCI.

1452—1519.

34. Portrait of a Young Girl.

"This charming picture is not much more than a sketch. It represents a highbred maiden, with an air of great distinction and reserve."

FRANCESCO GUARDI.

35. Venice.

See No. 32.

THE SAME.

36. Courtyard.

THE SAME.

37. Street in Verona.

J. B. C. COROT.

1796—1875.

Celebrated French landscape painter. He saw and painted nature in a manner full of poetry and fancy. His pictures possess exquisite harmony of tone.

38. Environs of Paris.

See Nos. 27 and 31.

LORENZO COSTA.

1460—1535.

Italian, one of the most distinguished masters of the school of Ferrara.

See No. 11.

39. Santa Lucia.

The saint holds her attribute, the eyes, in her hand, and carries her palm as martyr. In drawing, in color, and in drapery this fine picture much resembles in style Mantegna, whose unfinished work in Mantua was completed by Costa.

